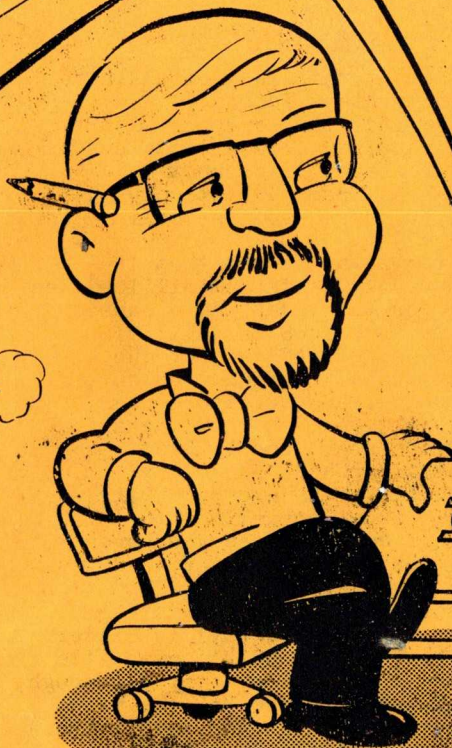


# ANIMATO

\$1.50



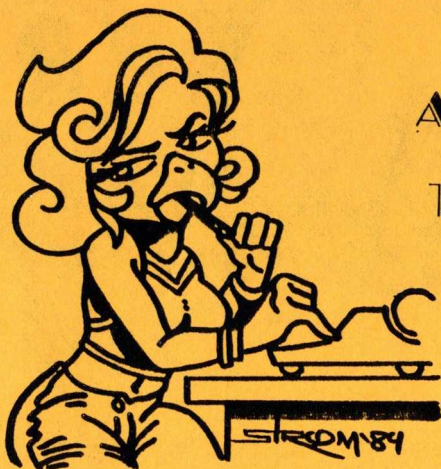
**CHUCK  
JONES!**

TRIVIA CONTEST! PRIZES!!  
NEW JAPANESE TV SHOWS  
SATURDAY MORNING '84  
much more



5





## A LITTLE BIRDIE TOLD ME

by Thelma Scumm

Welcome back! Bet you thought this issue would never get out, didn't you? Those incompetent idiots. I say.

Before we go any farther, I'd like to share with you excerpts from a letter I received from a certain "Mean Ol' Fox" who feels it necessary to correct me on a number of "factual mistakes" from my last column. (I say! You ever notice how you never see the Fox in the same room with John Cawley?)

His main concern seems to be our report that the Bluth studio had folded. Apparently, internal difficulties with the company responsible for the video games caused work to halt on the third game (DRAGON'S LAIR II: TIME WARP), which in turn caused a lay off of most of the staff. One source tells me that the videogame company, Magicom, had filed for bankruptcy, and creditors had attempted to jump for Bluth. We may never know. We all know how secretive those lawyers are. Right, Mike?

Anyway, the studio is still around, and other projects are being considered (like the Dragon's Lair feature). The Dragon's Lair TV show, as well as the Space Ace TV show, are going strong (in case you haven't seen them yet) and are being done by Ruby-Spears, as was originally planned. Boy, oh, boy, are they bad. I'm sorry, but Dirk has lost all of his self depreciating humor, and Daphne is about as sexy now as Phyllis Diller.

Also, according to the Fox, ROCK & RULE's new title is RING OF POWER, not RING OF FIRE. I'm so excited, though, cause I'm told it's being revamped to make Mok the main character. (I admitted my lust for him in the last issue.) Anyway, it's supposed to be considerably different from the original. Perhaps when it's released, Animato will do a comparison. (see issue #1).

I'm also told that HB is throwing together new JET-SONS episodes, so perhaps a live action film may be in the works and maybe not. Anyway, there are currently 39 episodes, but they hope to have 60 soon. Knowing the Hanna Barbarian style, should take them an afternoon at least.

continued on back inside cover



# ANIMATO 5

Welcome to issue #5. You will notice that it is thicker and more packed than previous issues. You may also notice that it is 50¢ more expensive as well. Sorry about that, but we are still very much in debt and costs just keep rising...we felt that Animato is worth it, especially with the extra pages and all.

There's a lot going on in this issue! A trivia contest with some great prizes, a new column from the west coast by John Cawley, A Chuck Jones story from Matt Hasson, Scott Gillespie's Saturday morning massacre, plus much more. If you would like to help us put together Animato, please write to us. We'll be glad to have you!

Anyway, let's get going.

Animato is a publication of CARTOONE (Cinematic Animation RoundTable Organization Of New England). Subscriptions (4 issues) are \$7. Send checks payable to Mike Ventrella to PO Box 1240, Cambridge, MA 02238.



## BACK ISSUES!

\$1.50 each:

- #1: Rock & Rule; The Best of Warner Brothers;
- #2: Variety Top Films; Japanimation
- #3: Superman; Snow White; Tex Avery; Yamato;
- #4: Dragon's Lair; Hey Good Lookin' Christmas;
- Japanimation Mourning '83; Mickey's
- Bob Clampett; Futuropolis; Jungle Book;
- Japanimation; Gossip; Last Starfighter

## WINTER '85

EDITOR: Mike Ventrella

CONTRIBUTORS/STAFF: John Cawley, Mark Dermarderosian, Scott Gillespie, Matthew Hasson, Heidi Hooper, Frank Strom, Craig Walton

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# PINOCCHIO



Pinocchio is back. **THE PINOCCHIO.**

Over 750 artists, 80 musicians, 1500 shades of color, and one million drawings. Those were the days, eh?

Production on **PINOCCHIO** began in 1937, the year of **SNOW WHITE**'s premiere. The atmosphere at the studio was one of tremendous excitement. The staff had increased





from 300 to 2,000, and the success of SNOW WHITE gave the animators greater confidence in their work. Relieved of the anxieties of the SNOW WHITE project, their experimentation with techniques became increasingly bolder and more self assured. The result is perhaps the most beautiful of all of the Disney features in the field of lush backgrounds, special effects, and camera angles.

"Because of the success of SNOW WHITE," says Wolfgang Reitherman, director, "we went overboard trying to make PINOCCHIO the best cartoon feature ever made. We spent over \$2.6 million, which would be comparable to \$25 million today."

He cites the abundance of expensive multiplane shots as an indication of how things were done. "There's a terribly impressive trucking shot at the start of PINOCCHIO in which the camera pans the sleeping village and ducks between buildings and down to the street to focus on Jiminy Cricket. The camera boys were so creative with their angles and use of a dozen planes for a 3D effect, they ran up a bill of \$25,000 for a half minute shot. Walt eventually had to blow the whistle and try to conserve on the spending."

PINOCCHIO won two Oscars for its beautiful music. It won Best Original Music Score and also Best Song ("When You Wish Upon A Star"). The score was written by the late Leigh Harline (with lyrics by Ned Washington).

But it is still the art that tends to capture us. PINOCCHIO can be episodic and rambling in some respects storywise, but those of us into animation can still marvel at the sheer beauty of it all. Milt Kahl, who animated for every feature from SNOW WHITE to RESCUERS, remembers PINOCCHIO. "No one knew how to light a scene with incandescent dewdrops, or how to animate cartoon characters walking on the bottom of the ocean. Glowing candles, flickering lamps and modeling on faces to show roundness was all new.

"We were faced with the problems of how to make a picture better than SNOW WHITE, which was incredibly successful. The way to do it was to embellish our animation, and spend money and creative energy like it has never been spent since."

But enough of this. Go see for yourself..PINOCCHIO is a treat that should not be missed...no matter how many times you've seen it.





# THE RISING CEL: New Japanese T.V. Shows — Progress & Pablum

by Frank E. Strom

Greetings and salutations. Well, here I am again, to report on the goings on in the capitol of animation -- Japan -- the land of the rising cel.

This year's new season of TV animation began early -- around May. The new season usually begins around October. First run cartoons are aired on the major Japanese networks between 5 to 8 p.m. (Animated films and specials are run after 8 p.m.), seven days a week. Syndicated cartoons run at various times during the day.

Out of the various series that I have sampled from the new season, the majority have been surprisingly good (unlike last season).

Sundays at 2 p.m. is SUPER-DIMENSION COUNTRY: SOUTHERN CROSS (Tatsunoko Productions). SOUTHERN CROSS is the third cartoon in the SUPER-DIMENSION series (following MACROSS and ORGUSS) and, unfortunately, just as uninspired as the previous two series. The setting is a post-war Earth. When aliens fly into Earth orbit, the military guns them down without bothering to contact them first. As expected, this asinine incident causes the advent of war. Though the plot is less convoluted than MACROSS and ORGUSS, it falls short of being interesting. The animation quality is fair, and the show will probably be successful enough to justify a fourth SUPER-DIMENSION cartoon. Too bad.

On Thursday evenings at 7 p.m. one can tune in to GIANT GORG (Nippon Sunrise Studios). GORG has (understandably) turned out to be this year's big hit. The series is slated to be a 26 part series told in a serialized, cliff hanger format. Each episode ends with the words "Tune in next: Same GORG time, same Gorg channel!" The plot concerns the evil syndicate organization GAIL setting up a base of shady operations on a mysterious island that appeared out of nowhere. Dr. Wave, his daughter Doris, and her boyfriend Yu Tagami plan an expedition to the mysterious isle, but GAIL tries to foil them. When they finally do find the island, Yu meets GORG, a giant sentient robot who befriends him. This cartoon is loads of fun, has a thinking plotline and some respectable animation. Definitely the year's best!

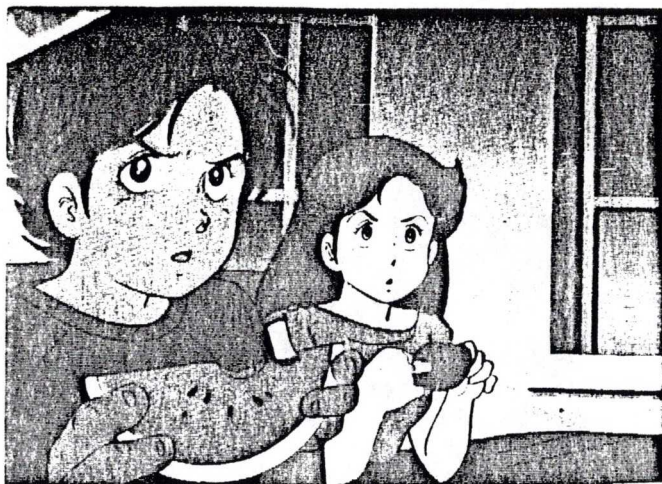
5 p.m. on Fridays is the airing time for VIFAM (Toei Animation). VIFAM is the snore-filled story of orphans from Earth being chased through space by nasty bad aliens. Yawn. Though the program offers a few inspired moments (few and far between), the plot is standard and so is the animation. Typical Toei pablum.





GIANT GORG

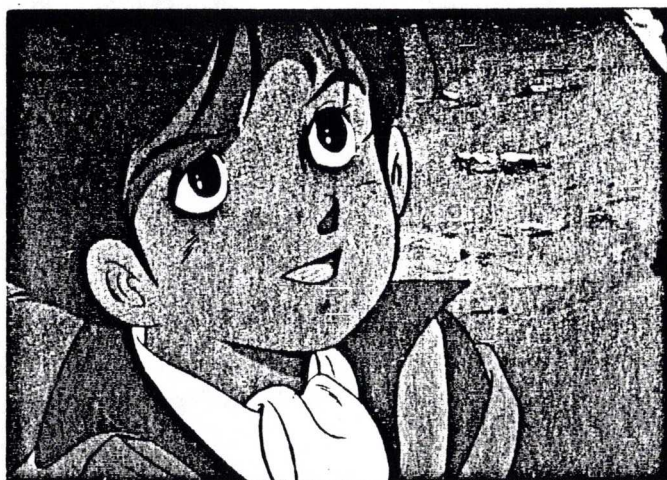




### GORG

**SUPER ATTACK SPEED:** GALVION runs Saturday nights at 5 p.m. A group of convicts are picked to pilot Circus-1 (a super car that turns into a giant robot) and to battle bad guy types. This is a plot? No, it's more like a merchandising ploy to make more robot toys. Both plot and animation quality are non-existent. A real loser.

**HEAVY METAL:** L. GIAN (Nippon Sunrise studios) can be seen Saturdays at 5:30 p.m. This is a fun one. Delivery boys from an intergalactic department store (Sears & Robot?) are transporting a giant robot to a customer, but the bad guys (obviously some war is going on) try to stop it from being delivered. The robot's recipient (so I'm told) has lost his credit card and can't pay for it, so the boys walk off with it. The story is amusing, the animation is respectable, and the robot is dynamite. Good stuff.



### GORG

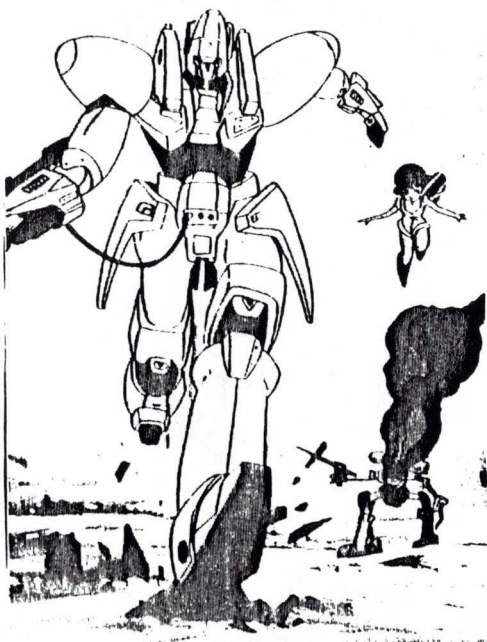


STARZAN-S (Tatsunoko Productions) is shown Saturdays at 6:30 p.m. STARZAN-S is a strange one. It's a gonzo comedy that is a parody of RETURN OF THE JEDI, TARZAN, THE LONE RANGER and GIGANTOR all rolled into one. In order to establish peace between two planets, a wedding is arranged: The damsel-in-distress princess of one world is to marry the Elvis clone prince of the other. When making their way to a space rendezvous, their ships crash on an alien planet. The evil villian, Darth Nero, captures the prince, and makes eyes at the princess. Who can save her??!! Why, thay mysterious lord of the jungle, Starzan, that's who!! This is quite silly stuff...and that's the way I like it! Respectable animation and lotsa yucks. A definite contender for funniest cartoon of the year.

Finally, LUPIN III (PART THREE) is on Saturdays at 7 p.m. This is the third cartoon series about the world's greatest thief, Arsene Lupin III. It's just as humorous and action packed as the previous Lupin series, and the animation quality is better. If you've seen the video game Cliffhanger, then you've seen Lupin III. Unfortunately, Lupin has been suffering a bad case of pre-emptons. The current series has been preempted by sporting events frequently. Due to Lupin's immense popularity, the series can expect a successful run.

Whew! That's quite a bagful of shows. And there are others that I haven't sampled yet. As always, the current Japanimation offerings are varied in their quality, appeal, and commercial viability. All are at least interesting.

Due to the successful importing of Japanese robot toys in America, there is now a great demand for the cartoons that accompany the toys. Some of the more popular robot cartoons are on the way to the US shores-- Such as GUNDAM and MACROSS. Unfortunately, some of the less inspired



L. GIAM



VIFAM



**GORG**



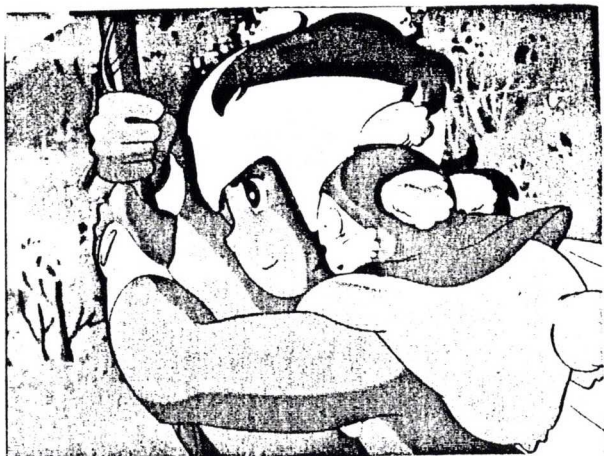
**CROSS**

shows like GO LION and DIARUGGER (a/k/a VOLTRON) are also being sent over. Such is life.

On a final note, I hope that every Animato reader is watching and supporting MIGHTY ORBOTS. ORBOTS is a very well produced Saturday morning cartoon being done by Tokyo Movie Shinsha. It's worth a look.

Take care!

(Next issue: The Rising Cel takes a long and detailed look at Rumiko Takahashi's URUSEI YATSURA.)



**STARZAN**





# CHUCK JONES

by Matthew Hasson

October was Chuck Jones month here in Boston. It began with a film tribute and personal appearance by the renowned Warner Bros. Animation Director at New England Life Hall on October 14, and the opening of an exhibition of animation artwork at Gallery At The Square the following evening.

The 2½-hour film festival consisted of fourteen of Chuck Jones's "Greatest hits" from the postwar Warner Bros. era and a most entertaining lecture. The show was produced by Off-The-Wall Cinema with the Harvard Film Archive and Boston Film & Video Foundation to benefit the New England Animation Festival, which began November 15 with a special "Chuck Jones Award" to a deserving New England Animator.

The program started with Jones's introductory lecture on the history of the Hollywood cartoon and the Disney and Warner's Studios. He gave complete credit to Walt Disney for raising animation to the level of "art". He was especially fond of Disney's pioneering animation techniques, and frequently wrote him to tell him so. Walt would remember his letters years later at their last meeting, for of all the tons of fan mail Walt Disney had received over the years for his cartoons, Chuck Jones was the only animator ever to write him a letter of praise.

The first set of films began with BULLY FOR BUGS, a film which was made because their much-despised producer, Ed Seltzer, told the staff never to make a film about bullfighting. "We knew then it had to be a good idea because he was wrong about everything else" Jones recalled. Next was ZOOM AND BORED, the only Roadrunner cartoon in the show, which can probably best be remembered as the one with the Roadrunner mercifully sparing Wile E. another trip down the cliff by holding up a sign that reads "I just haven't got the heart". Jones ironically pointed out that when they made the first Roadrunner cartoon, FAST AND FURRY-OUS, it was intended as a satire of the "chase" theme what was prevalent in almost all the Hollywood cartoons of the day. Someone was always chasing somebody else. FAST AND FURRY-OUS parodied it by taking it to the extreme. It was chase from beginning to end. The public loved it, and popular demand made the Roadrunner a series. So what began as a satire of chase cartoons became the ultimate chase cartoon.

Next was DON'T GIVE UP THE SHEEP, the first of the "Ralph & Sam" series featuring the wolf and sheepdog



who punch in at the same time clock, followed by and uncut version of the excellent RABBIT OF SEVILLE, with the "razor slashing" scene included. (too violent for television). On the subject of violence, Jones pointed out the reason that what was once known as "slapstick" humor is known as "violence" today. In the golden age of motion pictures (pre-television), there were distinct boundaries between the two genres.

Slapstick was violent in the sense that it was a very physical form of humor, but it did not involve death or permanent injury and presented in a manner as to invoke laughter. This was what endeared the public to such great slapstick comedians as the Keystone Kops, Three Stooges, Laurel & Hardy and Charlie Chaplin. However, the feature attractions which the movie houses presented in conjunction with the comedy shorts and cartoons often contained real violence. Films such as THE PUBLIC ENEMY and MACHINE GUN KELLY were immensley popular as well, but the audience knew that when the gangster Edward G. Robinson murders someone, it is with genuine evil intention and his victims stay dead. With the coming of television, theatrical cartoons began to get a lot of exposure by themselves, no longer accompanied by feature movies. Over a period of time, public perception changed and the debate arose between what is "violent" and what is "slapstick", and "would you let your three-year-old see this?" CBS responded by censoring scenes considered "too violent" for the BUGS BUNNY/ROADRUNNER SHOW. Jones didn't hide his dislike for CBS's actions. Looking out on a packed audience of young adults who grew up on his films, he said "I suppose they ARE bad for kids. As I look out at you I can see that you are all psychopaths."

The next set of films were CHEESE CHASERS with Hubie, Bertie and Claude Cat (all trying to commit suicide), DOGGONE SOUTH with Charlie Dog (included because it mentions Boston and South Boston) and DUCK DODGERS IN THE 24 $\frac{1}{2}$  CENTURY. Jones recalled that when STAR WARS had it's world premiere in 1977, George Lucas insisted on running a print of DUCK DODGERS prior to the main feature. In order to make it compatible with STAR WARS 70mm Dolby stereo, the print had to be re-processed in the same format, a rather expensive undertaking. But George Lucas was sitting on one of the biggest box-office hits of all time and he got what he wanted for the opening feature. The 70mm stereo version of DUCK DODGERS was shown only at the San Francisco premiere of STAR WARS, but hopefully may turn up again someday. Next was CHOW HOUND, which Jones said was the closest he ever got to "black humor" in which an evil dog forces a cat and a mouse to steal food for him ("What! No gravy?!") ROBIN HOOD DAFFY was next, and though it is still seen often enough on television, it was nice to see what it looks like on the big screen. This was the medium for which these films were originally designed, and there is a bit of loss in detail and composition when transferred to the medium of television. The aspect ratio (size of film frame vs. size of television frame) is incompatible and this results in nearly  $\frac{1}{4}$  of the picture being chopped off at the top and bottom. This is especially noticeable when trying to read titles and credits and seeing a person's name chopped off at the edge of the TV screen.



SCAREDY CAT, from 1948, was the oldest film in the collection. Conspicuously absent were the excellent cartoons from the Leon Schlesinger era such as THE DOVER BOYS (1942), TO DUCK OR NOT TO DUCK (1943) and INKI AND THE MINAH BIRD (1943) to name but a few. This was probably because the older cartoons are handled by a different distributor. The last part of the show consisted of HIGH NOTE (1960), which takes place entirely on a sheet of music, and is sort of a predecessor to the Academy Award winning THE DOT AND THE LINE which Jones made for MGM five years later. Next was the most interesting rarity of the evening (which I had never seen before) called NOW HEAR THIS! (1963). This was one of the last WB cartoons made by Jones, and he likes to refer to it as "Chuck Jones' Revenge." "The purpose of this film," he said, "was to infuriate Jack Warner." It is utterly bizarre and abstract, quite unlike anything ever to come from the WB studio. The main theme of the film is "Keep Britain tidy" and it features a devil, a stuffy caricature of a British businessman, and just about every sound effect in the Warner Brothers sound library. Printed words spontaneously pop up accompanied by the sounds of various explosions and donkey braying. Whether all of this was enough to infuriate Jack Warner is not known, but Jones had an interesting story about meeting his company bosses.

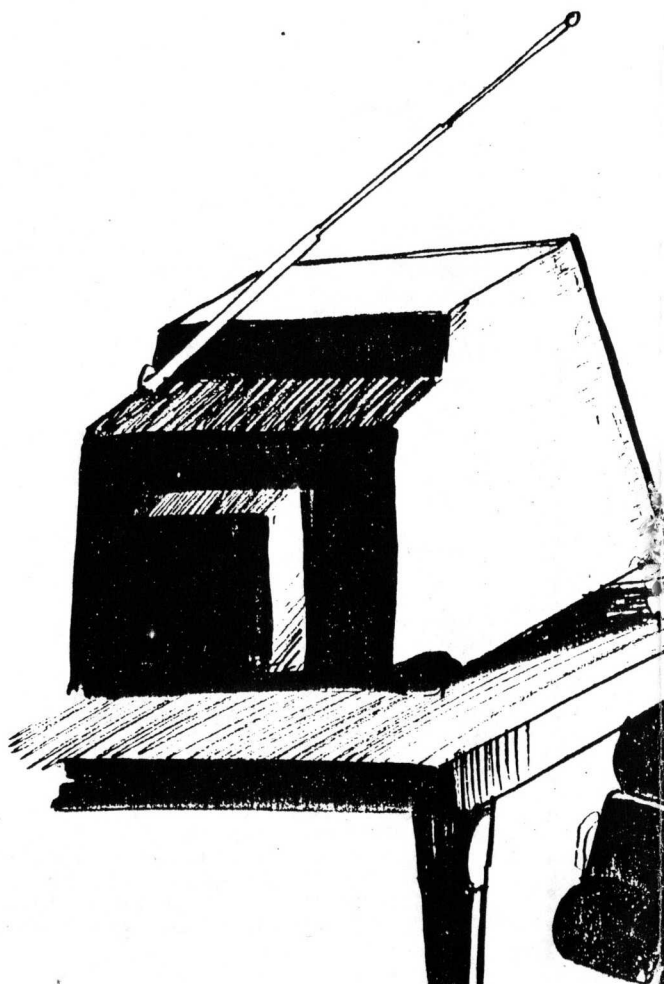
One day when things were fairly quiet at the WB studios, the brothers decided to invite their animators to lunch. After all, they had only been in their employ fifteen years. During the luncheon, Harry Warner said to Jones that he was really pleased with their work and was very proud that "we are the studio that makes Mickey Mouse." Jones thanked him and promised to continue to make the best Mickey Mouse cartoons they could.

It was this kind of apathy on the part of Warner's studio for one of their most popular (and profitable) film series that resulted in the burning of all the animation artwork for every Warner Brothers cartoon ever made as part of a corporate re-organizing "house cleaning" in 1964. Thirty years of work and thousands of drawings literally went out with the garbage simply because no one could be bothered with finding a place to store them.

Like the cartoon characters that Jones and the other directors created and developed there over the years, it was all the property of the studio and they did whatever they felt like with it. It's too bad, because the animation art from Jones's more recent TV specials from the 70's and 80's and the new footage from the BUGS BUNNY/ROADRUNNER MOVIE were selling from \$200-\$300.00 per cel at Boston's Gallery At The Square. One can only imagine how much an animation cel from one of the classic Warner cartoons would be worth today. The reception at the gallery the next evening was quite crowded with fans waiting to greet the artist, and our fearless editor Mike managed to enlist Mr. Jones as a new subscriber to ANIMATO. It was a great program and many animation fans had the opportunity to meet and talk to one of the greats in the field. It is hoped that the success of this show might bring other exhibitions of animation art again soon.

# SATURDAY MOURNING '84

"Watching Saturday Morning T.V.  
is like going to the circus and  
having a clown throw up on you."  
-Scott Gillespie







by Scott Gillespie

Greetings, garbage lovers.

I've been raised from the dead to review another season of mindless trash better known as Saturday Morning Entropy.

Well, as you may have guessed, I'm even less pleased than usual with the barrage of multicolored drek the networks keep throwing at us.

Writing an article of this sort is difficult because it's like trying to compare and contrast several soups in the same bowl. Lack of substance makes them run together. Well, let's begin.

Ruby-Spears has dredged up another video game to animate. This one is called KANGAROO. It's like the others in SUPER ARCADE: worth about as much as you would pay to play the actual game: two bits. I don't think we'll be seeing much more of this juvenile joystick junk, however. Interest in video games is decaying. Atari has begun losing money in the arcades which means the public's eye --and wallet-- have been turned from those quarter eating two dimensional battlefields to other trivial pursuits. The networks will soon realize this seek other routes to the public's heart and subsequent bank account.

SPACE ACE (Once again Ruby-Spears) is worse, mainly because it's longer and therefore more banal. This show, like DRAGON'S LAIR, is sadder than the rest because it emerged from such a neat piece of work by Don Bluth. I sympathize with Bluth; they needed the money (from selling the rights to Ruby-Spears) in order to turn out the good stuff they're capable of. Why, you may ask, do I not feel any sort of sympathy for the losers at Hanna-Barbera? It's simple. They haven't shown an iota of creativity since the early 60s.

Kid Gangs come next: THE SHIRTTALES, THE GET ALONG GANG, PINK PANTHER & SONS, JIM HENSON'S MUPPET BABIES, and others fall into this trap. Morality runs rampant as we follow the adventures of these cartoon critters. THE MUPPET BABIES is enjoyable, though. Henson's humor shows through. The rest pretty much do the same thing: take a lot of child like furry animals and then strain like hell to give each one obvious individual characteristics and problems to solve in each episode. These shows could have (and probably were) written by the PTA.

Another group of shows is closely related to the Kid Gang genre but is about an entire race of \_\_\_\_\_. (i.e.: SMURFS, SNORKS, LITTLES...) The season's new addition to the group is THE SNORKS, a race of undersea dwellers closely related to the Smurfs but not as well developed. Fortunately, they don't use the word "snork" like the Smurfs use the word "smurf." What a snorky idea.

(Me: Oh, God, did I just write "snorky idea"? That does it; I can't write any more. I'm leaving.)

Mike: No! You can't! Start writing!

Me: No! Watching this crap is destroying me!!

Mike: You've got a contract! Write!

Me: Hiss! Nasty Editor! We hates it! Hiss!)

My first reaction to MIGHTY ORBOTS was "Hey, this doesn't suck!" Indeed, it doesn't, probably due to the fact that it was made entirely in Japan except for the scripts. This isn't an import, though. It was made in Japan for American TV by TMS. It's fast paced with animation far above average.



# Saturday

8 AM to 10 AM

**(5) (9) (12) SUPERFRIENDS**  
**(6) (7) SHIRT TALES**—Cartoon  
**(11D) THE BRAIN (CC)**—Documentary

**(11N) VOLTRON**—Cartoon  
**(21) NEWS**  
**(25) GILLIGAN'S ISLAND**  
**(33) FROM THE EDITOR'S DESK**

**(50) MOVIE**—Western  
 "The Savage." (1953) Charlton Heston ably portrays a white man raised by Indians in this earnest tale of divided loyalty. Hather-sall: Peter Hanson. (2 hrs.)

**(55) BLACK MUSIC MAGAZINE**  
**(6) (7) ROBERT MCULLER (CC)**

**(6) (7) STEVE SCHATZ**  
**(11D) HORSE RACING WEEKLY**  
**(11N) MOVIE**—Comedy

"Best Friends." (1 hr., 50 min.)  
**(11F) AMERICAN HEART ASSOCIATION CONVENTION HIGHLIGHTS**

**(11N) MOVIE**—Drama  
 "Couriots of Fire." (2 hrs.)

**(11N) KINE & WELLS**—Magazine  
**(11D) U.S. FARM REPORT**

**(11D) CHRISTOPHER CLOSEUP (S)**  
 8:00 **(5) (9) MARRON STRIP**—Western

8:30 **(6) (7) PINK PANTHER AND SON**  
**(6) (7) GET ALONG GANG**—Cartoon

**(11D) JOSE AND THE PUSSEYCATS**  
**(11F) IT'S YOUR BUSINESS**

Topic: saving. Inceptives. Guests include economists Herman Fure and Joseph E. Harnan.

**(25) LONE RANGER**—Western (BW)  
**(33) KID LITTE**—Cartoon

**(55) GREAT RECORD ALBUM COLLECTION**

**(CNN) BIG STUCK**—Don Mille  
**(ESN) SPORTS CENTER**

**(SHO) MOVIE**—Drama (BW)  
 "A Life of Her Own." (1 hr., 50 min.)

**(WGN) WORLD TOMORROW WITH HERBERT W. ARMSTRONG**—Religion

**(WOR) MEET THE MAYORS**—Interview  
**(11D) NEW LITERACY: AN INTRODUCTION**

**(4) (7) (11) MOVIE**—Cartoon  
**(5) (9) (12) MARS ORBITS**

**(6) (7) JIM HENSON'S MUPPETS**—Cartoon  
**(11D) NEW LITERACY: INTRO TO COMPUTERS (CC)**

**(11N) HEE HAW**  
**(21) (55) GREAT RECORD ALBUM COLLECTION**

**(25) LONE RANGER**—Western (BW)  
**(33) ASK THE MANAGER**—Berkery

**(64) A CHRISTMAS CAROL**—Cartoon  
 An animated version of the Dickens classic about greedy curmudgeon

DECEMBER 8, 1984

PAY-MOVIE DETAILS BEGIN ON A-8

Ebenezer Scrooge and his encounter with the Spirits of Christmas. (60 min.)

**(55) ARABIC HOUR**—Variety  
**(CNN) JAMES ROBISON**—Religion

**(CNN) NEWS**—Steve Schatz  
**(ESN) MANAGEMENT REPORT**

Application of military strategies to marketing is described by author William E. Peacock ("Corporate Combat"). (60 min.)

**(11F) IT FIGURES**—Exercise  
**(11N) VIC'S VACANT LOT**—Children

**(NSH) CAR CARE CENTRAL**  
**(PHV) MOVIE**—Drama

"Staying Alive." (1 hr., 40 min.)  
**(TNC) MOVIE**—Comedy

"Best Friends." (1 hr., 50 min.)  
**(USD) FINANCIAL MAGAZINE**

An interview with actress Barbara Townsend ("Aftermath"); a look at the Los Angeles film-making season, including talk with coach John R. Brown.

**(55) GARNER FOR ARMSTRONG**  
**(6) (7) NINE ON NEW JERSEY**

8:10 **(5) (9) (12) TURBO TEEN**—Cartoon  
 8:30 **(6) (7) DINOSAURS & DRAGONS**

**(6) (7) GREAT RECORD ALBUM COLLECTION**

**(11D) MOVIE**—Adventure (BW)  
 "Tarzan Finds a Son!" (1939) Tarzan

(Johnny Weissmuller) and Jane (Maureen O'Sullivan) vs. inheritance hunters (Ian Hunter, Freda (nesort) out to snatch Boy (John Sheffield). (90 min.)

**(33) THREE S'OODGES**—Comedy (BW)  
**(6) (7) PUTTIN ON THE RITZ**—Comedy

**(11D) THE LESSON**—Religion  
**(11D) MONEYWEEK**—Lou Dobbs

**(11D) RICHARD SIMMONS**—Health  
**(11D) OUT OF CONTROL**—Comedy

**(NSH) AMERICAN SPORTS CAVALCADE**

**(11D) TODAY**—Magazine  
**(11N) UNITED STATES OF AMERICA**

**(11D) MOVIE**—Religion  
 9:35 **(TBS) WRITING**

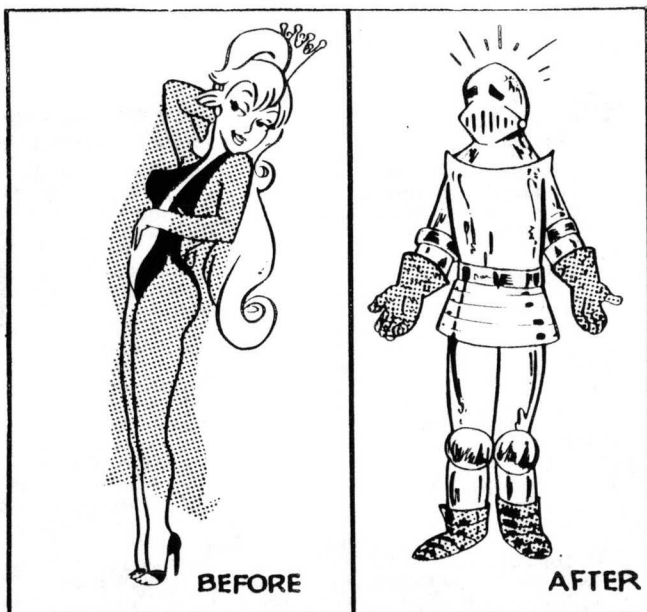
10AM **(2) WRITE COURSE: INTRO TO COLLEGE COMPOSITION**

**(5) (9) (12) DRAGON'S LAIR**  
**(6) (7) POLE POSITION**—Cartoon

**(11D) CONGRESS: WE THE PEOPLE (CC)**

**(11N) THIS WEEK'S MUSIC**  
**(21) GREAT RECORD ALBUM COLLECTION**

**(50) MOVIE**—Western  
 "Red Mountain." (1951) Civil War tensions out West. Good cast makes the



Next to MIGHTY ORBOTS, my favorite of the new shows is KIDD VIDEO (NBC/DIC). It uses the substandard plot of a group of youths being taken from their world (sound familiar?) to a place called "The Flip Side," a world remarkably similar to the world on the RUGATIOS (remember them?). They've been kidnapped by the Master Blaster and are being forced to make music for that world. They escape with the help of their new found friend, Glitter (Tinkerbell with leg warmers). Background music is pop tunes not played by the original artists. Storylines are silly, scripting fair...What's likeable about the show is the animation, which while not revolutionary is used well. What I really enjoyed was the fact that I found myself smiling, even giggling occasionally. I was enjoying myself. This stuff was entertaining.

Remember when that was what Saturday morning was all about? I know it's always been commercial, but more and more cartoons seem to be created for the sole purpose of selling something to the kids --either consumer goods or morality spooned out in heavy dollops. What will the future bring? Probably something like this:

ARCADO: A group of cabbage patch kid robots are sucked into an arcade game. They can only escape with the help of the Smirks, a grinning group of purple consumers. Their quest is to solve problems in six different categories and collect the magical pie pieces to escape the world. Their arch enemy Phil Mation, who weilds the deadly Ruby Spears, attempts to stop them, with the help of his two evil assistants Hanno and Barbo.

Well, that wraps it up for another session of witty wisdom from your favorite animation assassin. (Watch for my forthcoming book, "The Third Glass Teat.")



Presenting the 1984

# WALLY AWARDS

The New England Animation Festival  
Competition for Best Animation in New England.

by Mike Ventrella

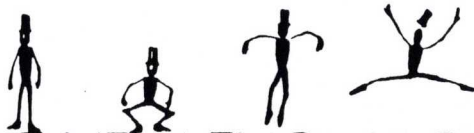
They came from far and near (well, at least as far away as Rhode Island). They came with bells on their toes (one animator did, anyway). They came with baited breath (at least that's what it smelled like)....Of course, it's the 1984 Wally Awards!

The Wally Awards are given annually by Off The Wall Cinema in association with the Harvard Film Archive and the Boston Film/Video Foundation. It is awarded for best new animation in New England. This was the second such event and the crowd was twice as large as last year's. The program was taped by American Cablesystems and will hopefully be appearing on the local cable channels soon. (Although chances are great that it will not, there's always hope).

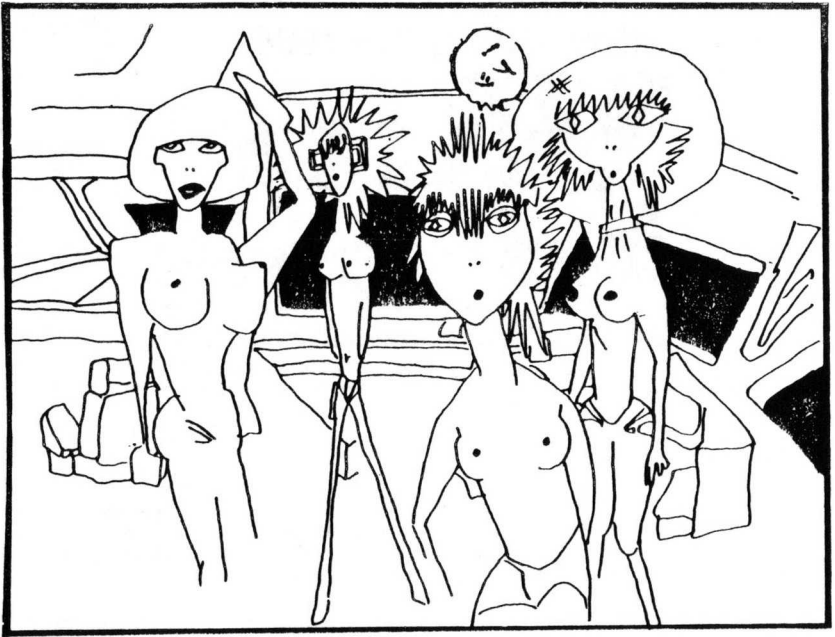
This year's judges included Louise Beaudit, Vice President of ASIFA Canada; Dana Hersey, host of WSBK's "Movie Loft"; and BU Professor John Kelly.

The nineteen films that made the final showing were divided into two categories by length: Films less than four minutes and films over four minutes. There were two awards in each category, one for creative excellence and one for technical excellence. There was also the "Chuck Jones" award for best in show (so named because the \$300 Grand Prize was donated by the master animator himself).

The films ran from the obvious amateur to the seasoned professional. Many were student pieces, most from the highly respected Rhode Island School of Design. One entry was from an elementary school.



THE NEW ENGLAND  
**ANIMATION FESTIVAL**  
November 14-18, 1984



Jury Awards were given to three films. TAHMURAS, BINDER OF DEMONS by Darius Khadjenouri was named winner for overall animation quality. This film told a popular Chinese folk tale through a puppet style reminiscent of film pioneer Lotta Reininger. It was intercut with cel animation for the background action. MOONAGE DAYDREAM by Bob White won for graphic design. It was computer animated, and featured big breasted half naked women from outer space saving the happy go lucky residents of a planet from an evil giant robot. Simple looking, but we all know how much work goes into computer animation. Willie Hartland's THE VISCERA won honorable mention. This disturbing film (for its strange content concerning a family and their pet pig) was excellent visually and used a combination of cut out and cel animation, not unlike TAHMURAS.

In the shorts category, Anne Barrett's TIGHTROPE won in the technical field with its study of movement and balance. Albert Bridge Elementary School in Vermont won in the creative field for OLYMPICS, a series of short blackouts drawn by the students, which was loads of fun!

WILL O' THE WISP, a charming fantasy of two original characters, one of whom gets trapped by the lure of a charming light, won for best technical film in the long film category. (Incidentally, this film will be shown at Off The Walls' "Magic Movies" program in January.) Andy Hunter made it at RISD and is very impressive in its use of color and lush cel animation, not to mention the depth of characterization present for a nonverbal film.



PHOTOSYNTHESIS, another RISD entry, this one by Theresa Smyth, won in the long films creative category. At one of those "4 for a \$1" film booths we find our characters. Cel animation is mixed with cut out photos of the heads taken by such a machine. The most charming part of the film is when someone goes in to have a picture taken, and between clicks of the blinding flash, makes faces into the camera. The flashes come more frequently until it's speeding past, and her facial contortions and impressions (actually, pictures of other heads) zip past us as we play "who (or what) was that?"

The Chuck Jones award went to YOURS FOR THE TAKING by Cambridge animator Karen Aqua with Jeanee Redmond. In this film, a cup with three legs (a real cup, not a drawing) travels and meets people and things, and eventually returns home to decorate its little once drab room with memories. Somewhere in Cambridge there are a few thousand three legged cups adorned with colrs, shapes and drawings. This film is hard to describe but well worth its place in the showing.



One other film should be mentioned: Douglas Frankel's AUTOMATIC TELLER. This hilarious cartoon featured the attempts of a befuddled dog with a 24 hour bank machine. In every respect, right down to the side-of-the-eye, pursed-lip take, this cartoon looks as if it were drawn by Chuck Jones himself. The black and white animation was also professional and smooth (even if it did lack a soundtrack) and was otherwise flawless. However, it was not worthy of an award since it showed little originality in style. Once Frankel finds his own style, he will be an animator to contend with.

I regret that I have but two pages to give to the Wallys, else I'd happily describe all of the films in the show. Readers are urged to attend next year's awards to save space.



# TRIVIA CONTEST!



Questions for the trivia contest were provided by Animation Answers, a group of professionals and historians led by John Cawley. There are no club fees or membership dues for this organization; all you have to do is write to them, include a self addressed stamped envelope, and wait for a reply. The group also includes Jerry Beck (co-author of The Warner Brothers Cartoons), Mark Kausler (animator and historian), Jim Korkis (writer and instructor), Fred Patten (author), and Marc Schirmeister (artist). If these guys don't know, they'll find out for you. You can write to them at: IO Box 1582, Burbank, CA 91507.

## IMPORTANT STUFF YOU SHOULD KNOW BEFORE SENDING IN YOUR ANSWERS:

1. Immediate Animato staff and members of Animation Answers are ineligible.
2. Send all replies to CARTOONE, PO Box 1240, Cambridge, Massachusetts, 02238, by February 28, 1984.
3. Five prizes will be awarded. The person with the MOST right answers will win, and runners up will be determined by the number of right answers. Ties will be determined by lottery.
4. If you do not want a certain prize (say, you're from Oklahoma and the free pass to Off The Wall doesn't do you any good), let us know, and we'll try to substitute an equal prize.

## PRIZES:

- FIRST: The Art Of Walt Disney by Christopher Finch; Animato subscription; Don Bluth's Exposure Sheet #1 and #4; Space Ace Flip Book & Still; Disney print
- SECOND: Free Japanese robot model (under \$10) of your choice from the Million Year Picnic in Harvard Square, Cambridge; Animato subscription; Exposure Sheet #1; Space Ace Flip Book & Still; Disney print.
- THIRD: Two free passes to Off The Wall cinema in Central Square, Cambridge; Animato subscription; Exposure Sheet #1;
- FOURTH: Animato subscription; Exposure Sheet #1; Dragon's Lair button & Flip book; Pinocchio still; Disney print.
- FIFTH: Animato subscription; Exposure Sheet #1; Dragon's Lair Flip book; Space Ace button;

All entries also including their lists of favorite films will also receive Mickey Mouse or Betty Boop stickers.



1. What was the first animated film to be nominated for an Academy Award?
2. Walt Disney is responsible for more animated features than any other filmmaker, having 20 to his name. In America, Ralph Bakshi is second with 8. Two American studios are tied in third place. Who are they and how many did they do?
3. Almost everyone is familiar with the MGM Tom and Jerry cartoons controlled first by Bill Hanna and Joe Barbera and later by Chuck Jones. Who was the European director inbetween H&B and Jones? What other studios handled Tom & Jerry?
4. Name Top Cat's gang.
5. What is considered the birthdate of Mickey Mouse?
6. Who are the felines Hector, Wordsworth, and Mongo?
7. What was the first Charlie Brown/Peanuts TV special?
8. Prior to their two animated specials, the characters from the BC comic strip appeared in two series of animated commercials. What were the products?
9. In which feature do the characters Dragon, Brutus, and Jeremy appear?
10. What does Prince Adam have to say to become He-Man?
11. Who created Flip the Frog?
12. What do Betty Boop, SNOW WHITE, CRUSADER RABBIT, and Richard Williams' upcoming THE THIEF AND THE COBBLER have in common?
13. Who was the original voice of Popeye the Sailor?
14. Who invented the multi-plane camera?
15. Which three famous characters had girl friends named Kitty?
16. In which cartoon did Mrs. Bugs Bunny appear?
17. What was the first theme song for Looney Tunes?
18. Give the two names used for the small diapered mouse in the Tom and Jerry series.
19. What's the first Disney cartoon with penguins?
20. Prior to KIMBA THE WHITE LION, Osamu Tezuka had two black and white series appear in this country. What were their names?
21. Where does the LAST UNICORN find the rest of her kind?
22. In YELLOW SUBMARINE, what line follows "Are you Bluish?"
23. BATTLE OF THE PLANETS is an "Americanized" version of what popular Japanese show?
24. Mother and daughter team Judy Garland and Lisa Minelli each supplied a voice for an animated feature. What were the features?
25. Boris' last name is Badenov. What is Natasha's?
26. Which Warner Brothers cartoon director went on to direct live action films with the likes of Bing Crosby and Jerry Lewis?
27. Starting in 1934, Disney had a monopoly on the Oscar for best animated short. What studio broke the trend? What was the film and year?
28. Who portrayed Koko the Clown for purposes of rotoscoping for the early "Out of the Inkwell" series?
29. What two New York animation studios were across the street from each other?
30. What Japanese TV series (and feature films) involves a flying train?

Good luck! Answers in the next issue.

# POLL

Thanks to all of you who sent in your poll entries. And for those of who who didn't (and for those of you who may just want to update your old one), send in your lists in numerical order to CARTOONE POLL, PO BOX 1240, Cambridge, MA 02238. This is a popular feature, so here's the latest update

## FEATURES

1. Yellow Submarine
2. Snow White and the Seven Dwarfs
3. The Secret of NIMH
4. Bambi
5. Wizards
6. Fantasia
7. Watership Down
8. Heavy Metal
9. Pinocchio
10. Peter Pan
11. Allegro Non Troppo
12. Dumbo
13. Galaxy Express 999
14. Phoenix 2772
15. Jungle Book
16. Alice in Wonderland
17. The Hobbit
18. Three Caballeros
19. The Last Unicorn
20. Gay Purree
21. Tron
22. A Boy Named Charlie Brown
23. Terra Hei
24. Rock & Rule
25. 101 Dalmations
26. Lord of the Rings
27. Return of the King
28. Fantastic Planet
29. Castle of Caliostra
30. Be Forever Yamato

NOTHING IS REAL!



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Corporation  
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APPLE FILMS presents  
a KING FEATURES production

## The Beatles "Yellow Submarine"



COLOR by Deluxe UNITED ARTISTS



## THEATRICAL SHORTS

1. Little Rural Riding Hood -Tex Avery (MGM)
2. One Froggy Evening -Chuck Jones (WB)
3. The Band Concert -Wilfred Jackson (Disney)
4. The Dover Boys -Chuck Jones (WB)
5. What's Opera, Doc? -Chuck Jones (WB)
6. Coal Black & The Sebben Dwarfs -Bob Clampett (WB)
7. Duck Amuck -Chuck Jones (WB)
8. Popeye Meets Sinbad the Sailor -Dave Fleischer (Fleischer)
9. The Old Mill -Wilfred Jackson (Disney)
10. Popeye Meets Ali Baba -Dave Fleischer (Fleischer)
11. Bad Luck Blackie -Tex Avery (MGM)
12. Russian Rhapsody -Bob Clampett (WB)
13. The Great Piggy Bank Robbery -Bob Clampett (WB)
14. Bimbo's Initiation -Dave Fleischer (Fleischer)
15. Lucky Ducky -Tex Avery (MGM)
16. Snow White -Dave Fleischer (Fleischer)
17. Book Revue -Bob Clampett (WB)
18. Duck Dodgers in the 24<sup>1</sup>/<sub>2</sub> Century -Chuck Jones (WB)
19. Alladin's Lamp -Dave Fleischer (Fleischer)
20. Rabbit of Seville -Chuck Jones (WB)
21. The Cat Who Hated People -Tex Avery (MGM)
22. A Wild Hare -Tex Avery (MGM)
23. The Mad Doctor -David Hand (Disney)
24. Hollywood Steps Out -Tex Avery (WB)
25. Three Little Pups -Tex Avery (MGM)
26. Through the Mirror -David Hand (Disney)
27. Betty Boop, MD -Dave Fleischer (Fleischer)
28. Mickey's Trailer -Ben Sharpsteen (Disney)
29. Daffy Doc -Bob Clampett (WB)
30. My Favorite Duck -Chuck Jones (WB)

## INDEPENDENT SHORTS

1. Animato -Mike Jittlov
2. The Wizard of Speed and Time -Mike Jittlov
3. The Great Cognito -Will Vinton
4. Futuropolis -Steve Segal & Phil Trumbo
5. The Collector -Mike Jittlov
6. How the Grinch Stole Christmas -Chuck Jones
7. Bambi Meets Godzilla -Marv Newland
8. A Christmas Carol -Richard Williams
9. Closed Mondays -Will Vinton
10. Tango -Zbigniew Rybczynski
11. Furies -Sara Petty
12. Rip Van Winkle -Will Vinton
13. Flying Fur -George Griffin
14. Time Tripper -Mike Jittlov
15. Ersatz -Dusan Vokotic
16. The Street -Caroline Leaf
17. Quasi at the Quackadero -Sally Cruikshank
18. Frank Film -Frank Mouris
19. Allegretto -Oskar Fishinger
20. Mosaic -Frank Mouris
21. La Tendresse Du Maudit -Jean Michel Costa
22. French Windows -Pink Splash
23. A Cosmic Christmas -Clive Davis
24. A Charlie Brown Christmas -Lee Mendelez
25. Pas De Deux -Norman McLaren
26. The Devil's Ball -Ladislaw Starevitch
27. Elbow Game -Paul Dressen
28. Opera -Bruno Bosetti
29. A Doonesbury Special -John and Faith Hubley
30. The Fly -Ferenc Rofusz

# WEST COAST FOX REPORT



by John Cawley

Full production has begun on Disney's next animated feature (to follow next summer's **THE BLACK CAULDRON**). Entitled **BASIL OF BAKER STREET** (based on a series of books), it follows the adventures of a mouse (Basil) and his assistant (Dawson) who live in the home of Sherlock Holmes. The studio hopes to have it ready for a 1986 release. (That's a mere year after **CAULDRON**!)

**THE LIFE AND THE ADVENTURES OF SANTA CLAUS**, based on the book by Frank L. Baum (author of the **OZ** series), is now in production as a TV special for CBS by Rankin/Bass (**THE LAST UNICORN**). The book is also subject of a feature from Filmmation (**HE-MAN**) to begin production next year. It's part of a multi-picture pact Filmmation recently signed which will have them doing a series of features including "sequels" to Disney films, with such titles as **JUNGLE BOOK II**, **THE SON OF SLEEPING BEAUTY**, etc.

TV specials currently in production include: **RAINBOW BRITE**, **ROBOT MAN**, **THE WEENIES**, **SNAKE**, and **THE GREATEST STORIES OF ALL**, all from DIC, makers of **THE GET ALONG GANG** and **INSPECTOR GADGET**. From Hanna-Barbera comes **SMURFILY EVER AFTER** (featuring you-know-who). The Melendez studio has **YOU'RE A GOOD MAN, CHARLIE BROWN**, **SNOOPY'S GETTING MARRIED**, **THE ROMANCE OF BETTY BOOP**, and **HAPPILY EVER AFTER**. Ruby-Spears offers us **ROBO FORCE**, **ROSE PETAL PLACE II**, and **A CABBAGE PATCH CHRISTMAS**.

In case you haven't heard, Disney will be releasing basically all of their animated features on videotape and videodisc. The first out will be **ROBIN HOOD** (this month). **SNOW WHITE**, **FANTASIA**, **PETER PAN**, **101 DALMATIANS** et. al. will eventually follow as part of a "limited edition" series (ala this summer's "Limited Gold" shorts collections.) It's expected that two or three titles will be released per year, each title being available from 8 to 12 months. Best bet for #2 is **THE SWORD AND THE STONE** as both **HOOD** and **STONE** had previously been announced to be shown on the Disney channel during 1985.

Home video folk can also look forward to the following releases: **BEANEY & CECIL #5**, **DANGERMUSE #1** (a British series featuring the satiric adventures of a secret agent mouse, currently running on Nickleodeon), plus DTV collections (Disney's music videos).

Fans of **KIMBA THE WHITE LION** can now find the second series (which featured an adult Kimba, married with kids of his own) on CBN, the Christian Broadcasting Network as **LEO THE LION**. The series differs quite a bit from the **KIMBA** series in that the animation is far more limited and the story lines are quite gruesome at times. Prior to this, episodes of this show were found in collector's hands as **LE ROI LEO** (French).

Write to John Cawley at Animation Answers, PO Box 1582, Burbank, CA 91507. (See the trivia contest for more info).



# BIRDIE

Let's see, what's new? Oh, yes, THE duck was here in Beantown recently to celebrate his 50th birthday, waddling down from the plane in his copyrighted sailor suit. The kids yelled "Donald! Donald!" and I attempted to get an interview, but the quack took off 15 minutes later for another engagement. And the plane was an hour late as it was! I say! Some people just don't know how to handle success, do they now?

Overheard recently: Chuck Jones saying that he just couldn't get into the MGM Tom and Jerry cartoons. "It's just chase scenes," he said. "What can you do with that?" Hey, Chuckie, quick: describe the plot of the Road Runner cartoons! But seriously, I saw Chuckie when he was here in Beantown, and presented him with copies of Animato. He was pleased, and he gave me his address so I could send him more, and ha, ha, ha, you can't have it!

Some of Britian's best humorists have come up with a new TV cartoon that's pretty popular over there. Are you ready? It's...BANANAMAN!!! Can't wait to see it.

If any of you are so inclined to see the new Paul McCartney movie, FORGET IT. However, the cartoon that precedes it, RUPERT AND THE FROG SONG, is better than many seen in a long time. And the song Paul wrote for it is very good, too. It's probably gone by now, but if we're lucky, it will be released on tape.

Willy Vinton (that clay kid) has just finished his latest epic, THE ADVENTURES OF MARK TWAIN BY HUCK FINN. Let's hope it gets shown soon. Notice how well his films do on the poll?

Steve Segal's FUTUROFOLIS (reviewed in last issue) will be shown at off The Wall for their annual "best new animation" show sometime in January. Steve will be here to talk about it as well.

Our fearless editor (so he calls himself, anyway) is helping the Orson Welles Theatre in their selection process for their 10th annual Science Fiction film festival. This year they plan to run it for 36 hours instead of just 24. I say! How can you folks stand it? I'll never know. Anyway, they're attempting to bring in ROCK & RULE/RING OF POWER or whatever it's called this week, and WIZARD OF SIEED AND TIME and maybe a few surprises as well. That's all going to be on Washington's birthday weekend.

Silica, the "sensitive fembot who learned to love a human" is but one of the many two dimensional characters in a new three dimensional feature being prepared now planned to open in the spring. It's called "Star-chaser: The Legend of Orin" and it's a Steven Hahn production. Never heard of him, but I've always wanted to see a 3D cartoon. Also, (speaking of sexy robots), the popular comic Ranxerox (as seen frequently in Heavy Metal magazine) is being made into a film as well, but my sources do not reveal whether it's to be animated or not!

By the way, rumor has it that....well, we'll save that juicy tidbit till the next issue, hm? Until next time, be sure to write to me with your latest gossip, and as always, keep those home fires burning and TURN OUT THAT LIGHT!



# CARTOONE

Cinematic Animation RoundTable  
Organization Of New England  
P.O. Box 1240  
Cambridge, Massachusetts 02238

